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## THE PUPPETEERS OF AMERICA

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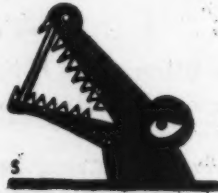
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# Visit with Guignol

Budd Gambee

Parisian children play in the Gardens of the Luxembourg Palace today where once Marie de Medici and her court paraded in stately dignity. What could be more suitable in the Luxembourg Gardens than a puppet theater? And that is just what we found there in a glade of trees, close by the carousel, one cold and gusty day last July. Despite its 17th century surroundings, the brick and reinforced concrete theater is very modern. Inside, in time for the four o'clock matinee, we admired the large interior with its sloping floor admirably designed to provide everyone with a good view.

The place was full, and we had to sit in the aisle. The seats from the stage back about three quarters of the way into the auditorium were reserved for a happy, noisy crowd of youngsters. Parents, nursemaids, and older brothers and sisters were exiled to the back rows. The lowering of the house lights focused our attention on the large, well-lighted stage, equipped with loudspeakers. Soon the curtain was up and Guignol was being greeted with vociferous delight.

Guignol, of course, is that familiar French version of the English Punch (or is it vice versa?) He is a jolly, pert fellow in a brown suit and tricorn hat, and the adored friend of all French children. Whenever he appears, he takes the children into his confidence with an aside to which the reply is a deafening chorus of shrill voices roaring out "OUI!" or "NON!", as the situation requires.

On this particular afternoon the rise of the curtain discovered our hero at home before a painted, living room set of the most monumental ugliness. The French dialogue, delivered rapidly and

in grotesque voices, was too difficult for us to follow adequately, but the youngsters at which it was aimed got every word. Guignol apparently was planning to take a trip with a friend. This involved a long and violent argument with his maid—a Judy-like character—before Guignol's traveling companion, complete with camera, is ushered in. The action was fast and furious with much slapstick which soon roused the audience to such a pitch of hysteria that a lady usher had to quiet the children from time to time with "Asseyez-vous! ASSEYEZ-VOUS!" Finally the curtain was down and the candy vendor was selling sweets down the aisles just as in the grown-up theaters.

The second act provided a truly startling change of scene with a handsome setting representing some indeterminate Oriental country. In front of a cyclorama of midnight blue was a beautifully lighted arrangement of arched bridge, idol, pagoda and droopy wisteria trees. Guignol and friend are soon involved in a battle with the inhabitants of this country, represented as wierd, chattering little yellow men. The excitement is interrupted by a dance of elaborately garbed puppets of a definitely Siamese style. Luminous paint had been used on these puppets, and part of the dance was performed with the lights out. Then the ravelled ends of the plot were somehow unscrambled in time for the curtain.

While the whole performance was quite delightful, yet there were certain points of a debatable nature. First was the fact that audience participation reached such a degree as to get out of hand and stop the show. Second the actions of Guignol and his com-

panion in the foreign country were quite inexcusable, even in a farce. For example, much of the action involved the two "tourists" stealing offerings made to the idol by the Orientals. The picture of the Orientals as jabbering idiots was certainly in poor taste. It was interesting to see how the elaborate dance sequence completely lost its audience, and during it the children kept wandering up the aisle to visit their parents in the back rows. Nevertheless, we would not have missed our afternoon visit with Guignol.

After the show—while the audience adjourned to the carousel—we went backstage and admired the capacious stage with its elaborate and very permanent fixtures and array of large hand puppets. We were most agreeably entertained, despite the language handicap, by the puppeteers who had given the afternoon show.

#### **Au Printemps**

In sharp contrast to the lovely gardens of the Luxembourg was the bustling modern department store, **Au Printemps**, which provided us with the setting for our second French puppet entertainment. We made our way to the toy department where a room had been set aside for the Theatre Guignol of M. R. Cartelli.

As we arrived at the intermission we asked to see the artists and were given a most gracious interview by M. and Mme. Cartelli. This talented pair have built up apparently a considerable business of magic and marionettes combined. They have both string and hand puppets, and theaters of various sizes so that they can play in large auditoriums or private homes. As we found with many puppeteers abroad, the Cartellis had a valuable antique puppet carefully preserved in all the gorgeous finery of another day.

M. Cartelli began the performance by a brief but polished sleight-of-hand act which established the mood of friendly interest and participation.

Then he retired to make way for Guignol.

The setting of the puppet stage was most effective, done by a student of fine arts, we were told. The decor showed a medieval square cleverly and simply indicated in soft colors combining realism and stylization. An amusing feature was an equestrian statue in the town square, which gave an opportunity for much hide-and-seek during the performance.

The story had been described to us as familiar to all French children. It involved an old lady and her cat which was left in the care of Guignol, who promptly put it in a box and left it on the stage. Then, telling the boys and girls to call him if anything went wrong, he went away. Naturally, the cat gets out and the audience shrieks for Guignol who pops back in time to set matters straight. Of course there is a villain and much clubbing and chasing about. Eventually all ends happily and the whole cast lines up on the stage to sing a French folksong with the hearty cooperation of the spectators.

We felt this simple puppet show was somehow much more successful than the more elaborate attempt in the Luxembourg Gardens. The audience enthusiasm was high, but never out of hand; the sets and figures were in harmony; and the play was brief, with not a moment of lagging interest.

#### **Great Yarmouth**

We were destined to see English puppet shows as typically English, and in localities as thoroughly British, as our experiences across the Channel had been completely French. Great Yarmouth is the seaside resort made famous by Dickens, for it was here that David Copperfield visited the kindly Peggotty family. Today it is a neat and thriving village crowded during the summer by pleasure seekers of a proper British type, who enjoy themselves along its miles of fine beach.

Bad weather kept us from visiting one of the traditional Punch and Judy shows at the black and red booths we saw set up on the sands. But as we drove along the seaside boulevard we noticed a sign for "Tillers Royal Marionettes". Naturally we stopped to investigate. This troupe was installed on a porch, enclosed with canvas and windows against the bleak, stormy weather. (Europe did without June and July this year in favor of a prolonged and rather nasty March.) Only an enthusiast would make his way across the windy park, through spitting rain, to the uninviting little porch. At first we thought we were to be the only spectators, but as performance time arrived a scattering of parents and children gathered on the uncompromisingly hard benches.

We were to learn later from the Lanchesters, that in the mid-nineteenth century, the Tillers were one of the famous families giving puppet shows in Britain. At one time there were five branches of the family touring with shows probably very similar to the one we were about to see. A typical show of the time featured a variety act of Italian and French puppets known as "Fantoccini", followed by a puppet play, generally of the "East Lynn" or "Uncle Tom's Cabin" type.

The Tiller Royal Marionettes of 1953 follow in the hallowed if shopworn tradition. The single operator, working with public address system and recorded music, gave for his first act a sort of lecture demonstration of Italian Fantoccini puppets which had been in his family for a hundred years or more. These puppets—forerunners of our puppet circus acts—follow a rigidly traditional pattern. First was the weight lifter who balances a "heavy" bar on his feet at the climax of his act. This was an Italian hand carved puppet. Then there was a French stilt puppet which drank from a jug while precariously balancing.

The "Scaramouche" is a puppet in Turkish dress which performs a dance during which three heads pop out of its body, one above the other. "Scaramouches" are to be seen in many collections of old puppets. Whether the skeleton which comes apart is traditional or not may be a question, but certainly he is inevitable in modern times, and he put in his appearance in the Tiller Troupe along with the "Danse Macabre" music.

About this time a terrific storm burst, with long rolls of thunder and flashes of lightning, but the British puppet showman heroically shouted into his microphone and the show went on. The second act consisted of a series of little comic sketches in dialect, which the puppeteer hopefully announced would be amusing to the children. Two sailors lugged on a huge box labelled "Yarmouth Bloaters", which collapses with a bang; a clown and his recalcitrant goat have a bit of rough-house; and the longest sketch involved a man and woman riding in a cart pulled by the most violent donkey in existence. This highly topical humor appealed to the rather bedraggled little audience, and despite the weather a good time was had by all.

This puppet show was truly a voice from the past. Why did such troupes disappear late in the century? Probably because puppetry became too traditional. Skillful repetition of the tried and true routines took the place of artistic experiment and change, so typical of puppets today. Youngsters brought up on brightly illustrated books, lavish movies, strident radios, and endless television programs perhaps find the delicate and unchanging "Fantoccini" a bit tame. Puppetry may be an ancient art, but it cannot afford to be an unchanging art. Changelessness may fit the Orient, but Western man seems to grow impatient with the old.

### Stratford—Lanchester Marionettes

The Lanchester Marionette Theater, started in London in 1927 by Waldo S. Lanchester, has apparently had much to do with the revival of interest in puppetry in England. The Lanchesters were long connected with the Malvern Drama Festival, but today their headquarters is in Stratford on Avon, just across from the birthplace of Shakespeare.

We were not so fortunate as to see a Lanchester Marionette Theater performance, but we enjoyed a visit to their shop where are displayed all manner of things of interest to the puppeteer. There are puppet books, including those fascinating miniature

theaters put out by Penguin; a museum of old marionettes such as we had seen in Paris and Yarmouth; handsome Punch and Judy puppets made of some plastic rubber preparation which are for sale; and a variety of curios, pictures, handbills, etc. illustrative of British puppetry. We picked up a good deal of puppet lore from the objects in the shop and the conversation of Mr. Lanchester, which helped us understand better some of the puppet shows we had seen, and we came away loaded with books, pamphlets, a Punch, and other mementos which will remind us of some very pleasant times observing puppets in Europe.

## Oliver J. Dragon

Herb Scheffel

It was inevitable!

Puppets, having invaded every branch of show business, have at last crashed the concert platform, with one Oliver J. Dragon, baritone, spearheading the way at Town Hall, New York City, on Thanksgiving Night (Thursday, November 26th.)

With the splendid assistance of "assisting artists" — a Mr. Kukla, a Miss Fran Allison, a Miss Beulah Witch, a Mme. Ophelia Ooglepuss, a Colonel Crackie and a Mr. F. Rabbit, this remarkable troupe, known on TV as the Kuklapolitan Players, presented a remarkable, devastating long-hair program of old English, French, Dragoneau, Italian and Chicago art and native songs, ballads and spoofs, many from little known fields of folk music. The third part of the program, in free range, was literally from the "free-for-all-school" of opera — "St. George and the Dragon," composed by the troupe's accompanist, Mr. Jack Fascinato, and it proved to be a de-

lirious jamboree of "ad-lib-operadomerungheit."

Mr. Dragon, in extra free range, voice and form, that evening, filled the house, — there wasn't a vacant chair at curtain time, which is something remarkable, for a puppet baritone's first debut at this debut shrine. And being a dragon puppet, Mr. Dragon is the first of his group to pull this neatest trick of a long family line of puppet ancestry. What if his voice did waver now and then — it'll gain strength and sureness with more work on the road. Any puppet would quake in the hands of the puppeteer who guides him for a "first" at this top music platform. Once Mr. Dragon shed his concert stage stiff white shirt and tie, his voice coloring, enunciation, pear-shaped-tones, knew no bounds. His pantomime and dramatic gestures were convincing and sure. Mme. Ooglepuss — it was really a "return" to the concert stage for her — and Burr Tillstrom, had not a little to do

with coaching this remarkable green spotted baritone for his first New York recital, and the results, with the aid of a magnificent choice of material, were distinguished indeed. Besides his solos, there were several duets with the Misses Witch, Ooglepuss and Allison (a most affectionate, warm straight man) that helped round out the full talents of Mr. Dragon.

For extra measure, Mr. Dragon offered sections of the first and second parts of the program to Mme. Ooglepuss, who performed a la Yma Sumac (four or five voice ranges) to the accompaniment of the NBC Symphony Orchestra's flautist, and to a "sight" divertissement, a mad Pas De Deux, rather remarkably performed by two popular danseurs Mr. Crackie and Mr. F. Rabbit. This series of entrechats, arabesques, pirouettes, would have set Nijinsky and Pavlova five shades of purple and green to the gills.

Mr. Dragon's bow at Town Hall was not without its social following either. Every puppeteer not working in or out of town on some department store window or toy department show, was on hand for this auspicious event. It seemed like the same went for every free TV performer, from Tallulah to Mrs. Rosemary Clooney Ferrar, came to egg on this disturbing and remarkable "first." The biographical sketch in the printed program stated that "St. George and the Dragon" had been especially commissioned and performed with the Boston Pops Orchestra under the baton of Arthur Fiedler, late last Summer. Subsequently Mr. Dragon repeated it with the NBC Symphony Orchestra. There was also a huge sprinkling of the ordinary Kuklapolitan TV fans present.

Mr. Dragon, who was extensively coached in voice, language and music theory by his friends and advisors,

Burr Tillstrom and Jack Fascinato, seems definitely to have found a brand new medium to explore for himself and supporting troupe. From the bravos that greeted Tillstrom, Fascinato and Miss Allison, at the conclusion, it is easy to see how Columbia Artists Management Inc., will have a successful, financial bonanza in the program when booked over the land as part of a local concert series. The TV fans will turn out en masse as they did at Town Hall. This charming program of heartwarming make believe will act as sort of a "movie star's personal appearance" for Tillstrom's TV admirers.

A word or two about the production work. It is amazing what a difference it makes to see the colorful Kuklapolitans "in the round." Theatrical critics all over the country will be giving their recital a performance rating of four knotholes everywhere. The glittering gold and purple (backdrop) puppet booth is dazzling, the broad and brilliantly costumed puppets (and Miss Allison's dream of a Princess costume for the St. George sequence) designed by Mr. Joseph Lockwood, seem as if they were dipped in fantasy, and Mr. Lockwood has designed at the top of his brush. The lighting, of which there is just enough, is simple, and wonder of wonders — they work entirely WITHOUT that awful mechanical device — a mike.

Mr. Fascinato, who composed a number of the selections heard, and Mr. Cornel Tanassy, accompanied all artistes at the twin Baldwins admirably, since every cue was ad libingly unsure. Quite a feat. The floral tributes for all artistes were abundant.

How far in advance would you suggest we get our seats for your appearance with the Met, Mr. Dragon.

# Pioneering Camp Puppetry

Helen Lee Denison

(It is interesting to note that camp problems remain the same today as in the pioneer period of which Helen Denison writes. More important however is the fact that resourcefulness, coupled with imagination and creativeness are the standard weapons for camp problem emergencies... just as effective today as in the earlier period.)

In the pine woods of Wisconsin at "Camp Bryn Afon for Girls", 1924-1931, a pioneering project in midwestern camp puppetry courses developed. Tony Sarg's famous article (LADIES HOME JOURNAL) had revived interest in stringed figures. A few companies, mostly foreign, toured with some success in vaudeville, while the principal hand puppet show at carnival and tent shows was the child-beloved "Punch and Judy", even "in the sticks." However, in 1924, generally the term "puppet" was rather uncommon. Since we needed pictures for the camp prospectus, I called a city photographer to inquire rates for "Home Portraits" of puppets. The manager determinedly announced that he never took pictures of dogs,—thought I meant "puppies", but agreed to "dolls", a horrid word to puppeteers.

At camp, our housing was pleasant if primitive, a screened tent work room on a wooden platform, two long rough work tables with benches. Other equipment for a proposed "Course" in Puppetry included a laundry bag of odd scraps from costumer's theatrical wardrobe, and another of mill ends and cotton hosiery discards, gift of a camper's dad. We had a supply of sewing articles, Permodello, plasticine, brown paper tape, glue, poster paints, brushes, scissors, a few odds and ends

of carpenter's tools, nails, laths for controls, fish line. A poster, first day, urged the campers, 6-18 years, to pioneer in the joys of puppet production. The daring and lucky signers were sorted into "midgets", "middles", and "old girls", the last including the counselor-teacher, only 5 years their senior and pretty green, if not unstrung! Her small collection (1919-22) of "3 Bears", a dancer, a ballad-singer, an Indian, and a home made Punch and Judy were on view, amateurish enough to make a modern P. of A. member laugh himself sick.

The Midgets, 6 to 8 or 9 years, were scheduled to make one hand puppet each, like their breakfast eggs, "any style". The largest group, 8 or 9 to 14 years, were elected, by loaded choice, to make marionettes with 5 to 7 strings on a simple control. Since this was the era of Benda masks, the older girls decided to try papier mache' masks, a nice venture with pupils coaching the instructor.

Around us, when camp opened in July, lumber jacks were clearing trees for new "Kiosks" and calling on the Lord and his Apostles in vain. Other hazards were the too frequently opened door to cannibal mosquitos of Paul Bunyan proportions, the constant attraction of moths to our best "rags" regardless of fern and green wood "smudges" in old pails, and the peculiar preference of local skunks for housing under the tent floor.

In later, more settled seasons, we removed to the "Toad Stool", also shared with a beauteous and amiable Arts and Crafts counselor, in a well built and screened craft shop with adequate storage, and, behind the building, a sunny dried-out blueberry "swamp", for outdoor rehearsals, skee-

ter sprayed, our only hazard an occasionally inquisitive or stage struck bee.

Later, too, the camper's parents generously donated materials for puppet costumes with varied fabrics and furs inspiring a fire-breathing brocade dragon, a sequined snake charmer, a leopard, a black velvet cat hand-puppet. Our most successful animal puppet, however, was a Tiger, a live kitten, borrowed, with salmon and cream diet, from the stables! With a wide, gay belly-band of felt and two heavy black fish lines attached our Tiger appeared suspended briefly from a single control, and looked very ferocious as he yawned convincingly into the Christmas tree bulb foot lights and followed the directions of his marionette trainer, all gauzed and spangled. This was the Star act of the two night stand of our Mammoth Circus, played to large audiences at our own and the nearby brothers' camp.

At first all the plays were rehearsed and all lines memorized from the good scripts of less hackneyed plays, the Camp director, Lotta Broadbridge, requested, such as "Blue Beard" by Mary Stewart, "Torqui Mac Ferran", and "Goldilocks" by Burgess Johnson, "St. George and the Dragon" by Lyle S. Cummins, "Fairy Plays" by Rose Fyleman.

We also used adaptations of Mother Goose, Aesop, Epaminondas, Young Lochinvar, Hindu Legend of "Stone of Gratitude"; and devoured technical books by Stoddard (Tony Sarg, illustrator), Ackley, Joseph, Mills and Dunn, Plimpton, and Whanslaw.

Incidentally, we could thank Della McGregor, Twin City Puppeteers' member, and head of Juvenile Division, St. Paul, Minnesota Public Library, for loaning and mailing us regularly the latest additions to her children's room puppet shelves.

Ingenuity developed new techniques as far as our stumbling progress permitted. Hand puppets easily were

made of socks, with a cardboard insert for neck, part of a paper towel or mailing tube, to hold index finger of operator. The costume, a decorated 3 fingered glove, had ends open to allow head fastening, and to show operator's thumb and little finger tip in lieu of hands. The actors, combined from available materials and desired types, were grouped into plausible troupes of owners, who then selected or invented a suitable plot, talked out dialogue. Each knew all the lines, could speak or prompt, and results were fun, painless creative art at a very young level, nor too painful for fond parents, kind friends, fellow campers to endure on a hot Saturday night. Our stage was a set of three old screen doors hinged together, covered with wallboard, decorated with cretonne cutouts of Mother Goose. It didn't fall down, anyway!

The marionette makers tried papier mache' heads, layers of brown paper tape, two inches wide, pasted over a plasticine model with a final layer of glue-soaked paper toweling for skin texture. Hands were ready-made dolls hands, bodies were of cloth sausages tape connected, or pre-cut doweling, with screw eye joints. In the second season, each camper received a kit, a large sack or envelope containing enough materials to quickly produce a figure. Some of our heads, for 15 inch marionettes, were Permodello self hardening clay, over an armature of pine cones with screw eyes inserted over ears and in top of head, dried firmly in place. Sewing was boring even with big darning or tapestry needles, the play's approach retarded, so we tried to hasten all preliminaries. Some costumes rivalled the current touring "Rag Bag Alley", others were remarkably well made by girls unused to household arts, even bed making. We learned quickly to "make do."

The marionette stage was asphalt roofing braced on a wooden box, the

proscenium an old picture frame. Hammer, saw, and nails were our only tools, but sometimes unexpected help could be obtained. Enjoying the work shop in the woods were several adults; the riding master, a West Point lieutenant, made Shakespeare, a hand puppet, and a lawyer, instructor in Drama completed a handsome "Ancient Mariner". Both puppets had fine papier mache' heads, were well costumed, worth 3 stars, if ever collected on the newly devised Honours plan. The best

senior mask was well worth praising, a green and lavender Oriental lady, very inscrutable, effective for an "antre-acte dance" performed by the proud maker. "Extras" experimented in Shadow plays.

The point system; to encourage competition and speed put stars in most ambitious crowns. Red, white, blue, and the take-home trophies of personally made puppets seemed happily to satisfy our young Pioneers.

## El Nahual

Roberto Lago

(Roberto Lago of Mexico, well known to American puppeteers, tells of this season's puppet activities in an interesting letter received by the JOURNAL editor recently.)

I'm still a puppeteer and a fast steady one! Well, here is some news: It is not entirely an account of our activities during this whole year I am sending to you, but only a small slice—shortcake you might say—of what we have partially accomplished in the last two months. To be sure, we have not been idle or, can any puppeteer, I mean a real one, can he ever have a little while to himself? I doubt, at least not me! But the matter is we have been working, harder even than we have worked ever before. Imagine: 193, plus 40 plus 34 plus one and two and one, can you beat it, performances, in and around Mexico, besides five very intensive courses on puppetry to teachers, both male and female, East and South, North and West as far down as Chiapas and as far up North as Aguascalientes, which word means Hotsprings,—Gorgonio's native town. I mean, it was here that he was born. This of course for the whole year or, to be more precise, from April to October inclusive.

You may say we had no time for anything else? Indeed we had and I managed to teach to more than a dozen children at "El Taller Infantil de Artes Plasticas" who did wonders—but you may judge by yourself—they—boys and girls 12 to 15—wrote their own plays, made their own puppets, put up the show and built their own booth, a three proscenium one, where acts and scenes were presented successively,—the curtain went down when the next one went up. The other play was all designed and performed in my circular booth,—do you remember? Things all came out roundly and very nicely and had an artistic quality in the set up and the manipulation.

Prof. Roberto Perez Rangel is in charge of "El Taller Infantil de Artes Plasticas" and I merely directed the plays. There was also a prologue with Don Quixote and Sancho, who now fight not any more against wind-mills but against bad literature for children.

In addition we had a ballet of ours (Lola and me) at the Palace of Fine Arts, for the current winter ballet season. The script was mine and Lola did the designs for the puppets (the dancers) and the scenographie. Music was nice and the coreographie good. It was really a success. The name of

the ballet is "Titeresca."

Well, I think I have been talking too much about myself, and yet... I will leave the rest for some other time.

Good luck to you and God keep puppets and the puppet folk sound and healthy for the years to come.

## Bibble, the Bookworm

Wm. H. Cleveland, Jr.

Let me introduce myself. Bibble's the name. Yes, b, i, double b, i, e, Bibble. My real name's Bibliophage, but my friends call me Mr. Bibble. Our famous family has always been found in the world's best libraries, and I'm no exception. My taste, however, is specialized; I devour only books and articles on puppetry; and I have a great fondness for the work of such writers as Magnin, von Boehn, Joseph, McPharlin, and others, but everything on every aspect of puppetry comes my way, sooner or later. Like all specialists, my profession has its drawbacks, the greatest of which is the fact that the output of new books and articles is not large or steady enough to satisfy my voracious appetite.

At the moment, however, my salivary glands are in a dither of excitement over the delicious prospects ahead. News has just reached me through English sources that Faber Books in London are publishing Jan Bussell's new book, PUPPET'S PROGRESS, with photographs and drawings, at 12/6 a sequel to Jan's THE PUPPETS AND I. Anyone who has seen the latter knows what to expect from this new volume. In fact, why not place your order with Lawrence Maxwell or with the Lanchester Puppet Centre, 39 Henley St., Stratford-upon-Avon, Warwickshire, Eng., both of whom specialize in service to puppeteers?

While munching my way through Gerald Morice's column in the weekly, THE WORLD'S FAIR, entitled "Punch and Puppetry Pars, for October 31, I learned about H. W. Whanslaw's new

book on the use of marionettes and rod puppets in religious education. This new book, like its two previous companions, BIBLE PUPPETRY and TWELVE PUPPET PLAYS; BIBLE AND MISSIONARY PLAYS FOR MARIONETTES AND GLOVE PUPPETS, is to be issued by The Religious Education Press, Ltd., Wallington, Surrey, England.

The same column also mentions Whanslaw's new reference book, BENCH BOOK OF PUPPETRY. This book is in preparation and will be a two-volume work along encyclopedic lines, with the material arranged in alphabetical order for quick and easy reference. It will be published by Wells Gardner, Darton & Co., the publishers of Mr. Whanslaw's other handbooks for puppeteers. I can hardly wait to get my teeth into this new volume, for after all, anything written by one of the founders of the British Puppet & Model Theatre Guild is worthy of a puppet bookworm's serious consideration!

This JOURNAL is a favorite of mine, as was its ancestor, THE GRAPEVINE, but as an authentic puppet bookworm I have missed the literary notices and book reviews that used to appear each year in Paul McPharlin's PUPPETRY. If the Editors let this first attempt of mine escape their red pencil, perhaps they'll let Bibble the Bookworm conduct a real book review column for them, with guest reviewers 'neverthing! Here's hoping!

Bookishly yours,

Bibble



## PUPPET PARADE

(see photo section)

### DARTMOUTH

Baker Memorial Library, shown here, is, both educationally and physically, the center of Dartmouth College. Many activities of the 1954 Festival of the Puppeteers of America will center around this famous Library, whose white Colonial tower dominates the campus from the north end of the green.

Baker, housing 680,000 books, has long been a model for college libraries. The walls of the Reserve Room are covered by the famous Orozco Murals, painted during 1932 and 1934 by Jose' Clemente Orozco, well known Mexican artist. Brilliant colors, covering 3,000 square feet of wall space, tell the story of civilization on the American continent. Representing American artists is Paul Sample, famous American painter, who is Dartmouth's artist in residence, and who has his studio in an adjoining building.

Lying as it does among the foothills of the White Mountains, on the banks of the Connecticut River, Dartmouth is the very heart of New England. For those planning to make the Festival part of an extended vacation tour, the location is ideal. Scores of enticing trails lead out from Hanover, beckoning the traveler to explore more of delightful New England.

Ford Motor Company, who publish *FORD TIMES*, put out a special edition last summer called "New England Journeys". Copies are still available in some localities through your dealer, or write to Ford Motor Company, Dearborn, Michigan, and secure one if

possible. If you are lucky enough to find a copy, you will need no other inspiration before planning your New England trip.

### DOG ROMANCE

"Dog Romance", a la Basil Milovoroff, is defined by Basil as, "Abstraction of meaning interpreted in terms of form to stimulate spectators perceptive faculties and stir his emotion".

In addition to this, let us hope that it stimulates some of us to realize that there is something "new" to be accomplished in the field of puppetry. Certain it is, Basil never repeats. Which moves faster, his imaginative mind or his ingenious hands, is hard to determine, but the product is proof that neither one can stand still for long.

Those who attended the Festival at Minneapolis will recall the abstraction shown in the photograph with Basil. Here again, Basil points the way to a new field of exploration.

With Basil as chairman of the 1954 Festival, we can look forward to many innovations in the program....next issue of the *JOURNAL* will give more specific information. In the meantime, start planning your trip and blue-pencil the dates, — June 22, 23, 24, and 25.

### ROBERTO LAGO

Roberto Lago, of Mexico sends these portraits of pupils and puppets, demonstrating what a wonderful time children can have with puppets. Working under the Mexican Ministry of

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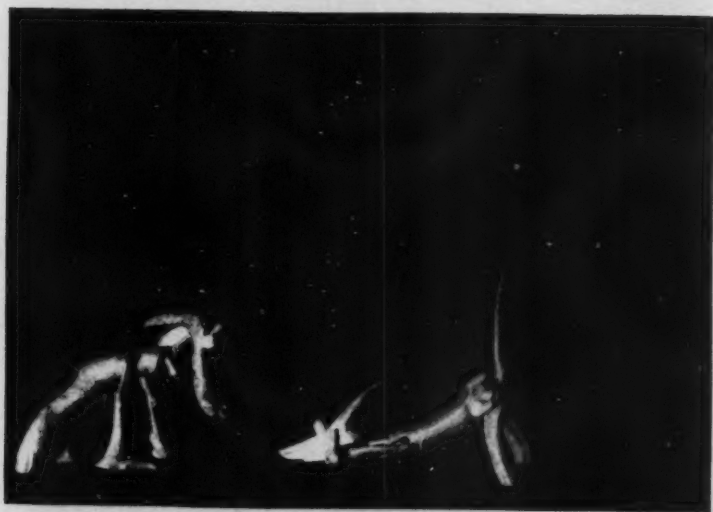
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DARTMOUTH



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# 'DOG ROMANCE''

by Milovsoroff





ROBERTO





## LAGO





FESTIVAL



by BOB MILLS



'NATALIE'



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Education, Roberta has had much experience in his travels throughout the country with audiences of all descriptions. Audience participation is one of the factors which contribute to the charm of his shows, few puppeteers have the faculty of drawing an entire audience into the play as Roberto does. Herein lies much of his success.

## FESTIVAL

Will Dartmouth be your first Festival? If so, here's a peep behind scenes for a moment. Margo Rose, Bill Duncan and Dawn Shirley, (left to right) examine a puppet in front of an outstanding exhibit by Frank Paris . . . one of the scores of exhibits which were displayed at the Baton Rouge Festival. As a newcomer, you will find more puppets, than you ever hoped to see assembled in one spot. If you are a "regular", you will enjoy them just as much . . . seldom is the same puppet ever exhibited twice. The EXHIBIT is just one of the fea-

tures that makes the Festival so valuable to everyone interested in any phase of puppetry.

## BOB MILLS

Bob Mills, one of our younger members, seems to have lost himself as far as the JOURNAL is concerned, but he left behind this photo of his famous snake-charmer. We hope this JOURNAL finally catches up with him.

## NATALIE

Remember Natalie. . . . . The famous Natalie Hackensmith who tried to join the P of A and couldn't? Or Natalie, the star of George Latshaw's charming "Wizard in the Well"? Whether they were one and the same is still a mystery, but here is the real life portrait of this famed personage. A most charming young lady and a credit to her maker, George Latshaw, who brings you all the news of the puppet world in his popular column, "Punch Lines".

# In Tribute

Harold Preston, passed away Nov. 1st at his home in New York. Harold Preston was an actor, puppeteer, playwright, and advertising man. Closely associated with Alfred and Lea Wallace in their puppet productions, he was, at the time of his death, working on a production of "Greenwich Village Vanities," a revue with puppets and people, in conjunction with Lea and Gia Wallace and Geraldine Agress.

His article on Puppets in Adver-

tising appeared in a recent issue of the JOURNAL.

Arthur Peterson, British puppeteer, passed away at his home in Cottingham, Yorkshire Nov. 9, 1953.

Arthur Peterson was the first editor of "Puppet Master" and Vice President of the British Puppet and Model Theater Guild,—an ardent supporter of puppetry and active in all British puppetry affairs. His death is a severe loss to his many friends—both in England and America.

# A Glimpse of Old World Puppetry

Frances Meharg

**France**—"Guignol, Guignol," shouted Parisian children in the permanent theatre of M. Raphard in the Tuileries Garden.

The curtain had not yet gone up, nor their hero come on stage but they were "Fans." So were we in a few minutes, and in addition, possessed by a new ambition to get some American children as interested as they! How did he establish such rapport with the child audience. M. Raphard invited us back-stage and there we learned. The operator, standing in a pit, had a narrow horizontal slit, almost as wide as the stage, through which he could study the children's faces. And so, watching their faces, and sensing their moods, he made friends with his audience — persuading them to become part of the show.

**Lyon** — Later in the studio of M. Ernest Neichthausen, 13 Rue St. Catherine in Lyon, we bought a Guignol, their hero, and his good natured, unshaven friend, Gnafron (poor fellow he drinks too much - Sch! Sch!)

Lyon is the seat of the French hand-puppet theatre, (Guignol journeyed thence to Paris.) In Lyon, Pierre Neichthausen and his brother Ernest operate a very elaborate hand puppet theatre during the school year. M. Ernest said proudly, as he showed it, "Just like a cinema." And indeed it had all the baroque elegance of the usual movie house. It even had a gallery. And back-stage was an enormous collection of hand puppets, hundreds and hundreds of "Madelines," Guignols, portrait-puppets of famous people, animals, etc; ingenious scene changing equipment — everything for elaborate hand puppet productions. M. Ernest said that the French excel all the world in the gaiety of their

productions and scripts. There in the little permanent theatre, to the right and in front of the stage is the famous statue of Laurent Mourguet, who created the first Guignol and Gnafron. A portrait is pictured in Paul McPharlin's *Repertoire of Marionette Plays*, along with his translation of a *Lyonnaise Script*.

**Milan** — In Italy although very few hand puppets were to be seen, we did see, in Milan, two permanent theatres, both for marionettes; one, a copy of the Scala Opera House, is very old and gives traditional Italian plays during the school years. This theatre is in charge of Madam Maria Vanni Colla and has been in the Vanni family for generations. This is called the Gerolamo theatre and collection and Gerolamo (Jerome in English) is the favorite traditional character.

The other permanent theatre, in Milan, is new and modern and the pride of any Italian interested in puppetry. It is the Teatro Excelsior de Piccoli of Mr. Podrecca, who has toured both North and South America in the past. We saw a very accomplished marionette revue there.

**Lubeck** — For guidance in studying German puppetry we wrote to Mr. Richard Winzer, Lubeck-Schlutup 4-8 Bogengang. Through his good offices we were able to get a fine impression of the flourishing art as practiced in Germany. There, skill and tradition, and popular enthusiasm combine to promote the art.

**Munich** — The genuine interest of the Germans is evidenced by such popular enterprises as "der Kleine Spiel," a student activity in the University of Munich. Without funds or college credits a group of talented students built, in a ruined building, a little theatre. There they operate

an experimental puppet group. One of their innovations combines extreme modern stage settings with seventeenth century costumes.

The city of Munich has a town project to promote the art and owns one of the best collections of puppets and books regarding them in the world. In Munich 16,000 visitors attended an exhibition of local and foreign puppets.

**Bavaria** — Bavaria too has its modern movement in puppetry, Scripts, leaving out the devil and all evil are work done by Dr. Schadt and Professor Fritz Eichler.

Not less appealing are the charming felt puppets made by Frau Elsa Hecht, artist and author of plays and fairy tales. In her studio we bought the elf, dwarf, policeman and dragon exhibited with the Proctors foreign collection at the Festival.

Frau Hecht, speaking of the fact that America has no traditional stock character, such as Kasperel in Germany and Austria, Punch in England and Guignol in France, advised us to

create such a character, a mischief perhaps, not above pulling the cat's tail; but always on hand to rescue the princess or put things right. There are many runners up — Rooty Kazooty, Howdy Dooddy, Kukla and many more — who knows if one of them will attain such national preeminence?

The Germans have many short courses for teachers, librarians, nurses with such eminent teachers as Max Jacobs of the world famous Hohensteiner puppeteers — local groups working together with the friendly enthusiasm of our own Institute of Puppetry.

It is an inspiration to see the extent of the activity and interest in puppetry abroad.

Gnafron and Guignol from Lyon and Elsa Hecht's dwarf, elf, dragon and policeman were exhibited with the Proctor foreign collection at the festival. We hope that together with Annika Sandquist's jolly hand puppets they are helping to start an unofficial "Society of the Friends of the Hand Puppet" around the world.

## A Junior Takes Stock

Jim Menke

Around the first of June, barn theatres open up all over the country for a season of summer stock. After observing these for a few years, I thought, "Why wouldn't the same thing work with puppets?" So, six years ago the doors were opened in Kenmore, New York, on our first season of summer stock with marionettes. We didn't have a barn, so we used the next best thing — a garage. The first year was a little hectic but still we managed to do thirty-two different shows. We played three nights a week with a different show every

night. We used every puppet I had.

The second season rolled around and remembering how hot it had been in the garage, we moved to a permanent theatre in the basement.

Feeling a need for larger puppets, we decided to build a basic cast and write the weekly show around it. Thus, it was that the town of Railroad Spike, Arizona, and its sheriff, Curley Calahan, came into existence. When necessary we add a character who usually becomes a permanent resident of the town. Thus, we have added Belle O'West, Curley's best girl,

Searlinda Sorceress who rides a flying saucer, Waldo, the wacky wizard, and Clem Chowderhorn, the town nitwit and Hedda Hair, who came to sing an opera and has been there ever since presiding over the social life of the town.

For the past five years, Curley has been solving crimes with the help of his best girl and has been trying to catch Nasty Nick and Rasslin' Ruthie red handed in their crimes but they always get away.

We started with a small audience of children changing the show each day. We now have to repeat each show as many as five times to accommodate our increasing audience. The adults came to see what it was all about and stayed, becoming as loyal an audience as the children. Now, we're looking for a bigger theatre as the thirty-seat basement isn't large enough any more.

For the sets we used a black or gray backdrop and a few set pieces. This gives the show an "Our Town" effect, after the manner of the play by Thornton Wilder in which no scenery is used. The sheriff's office is the black drop, a desk and a chair.

A cave may be no more than this same drop with two blue spots trained on it from outside the stage. These spots are mounted in the ceiling and do an amazing job for night and cave effects and are wonderful to light scrim.

You might think you need a big backstage crew to do summer stock. In our company there are only two. My brother takes care of the curtain, lights, music and some of the puppets, and I plan the show, sets and lighting, do the voices and handle the main characters. The shows are all ad lib and we have never used a script. This gives us room for anything that may come up, but once a show has been done, the same story is kept for the run of the play.

Why not start a summer marionette theatre next summer? But, first, wait until you have attended the Festival at Dartmouth, for there you will get so many ideas that you won't have time to try them all, and you'll have to run your summer theatre through the winter.

I know! That's what happened to me.

## Marionette Construction

John Shirley

To be classed as a puppeteer, one must be a puppet-maker as well as a puppet-operator. In all of us there is the ability to create some sort of a puppet. The only limitations are the mental hurdles we set upon ourselves. By setting a goal just a little ahead of anything that has been done before, and by achieving some improvement in each figure, it is possible to reach outstanding heights in marionette construction, both artistically and mechanically. Development of the art

depends somewhat on the time spent on it.

There are several good books on the making of marionettes, and these are helpful as a foundation. Each puppet, however, is an individual problem of design and construction, and no single pattern will cover all requirements. It may be best to make the figure from the basic design and then improve and individualize from this point.

You can become the sole creator by

making your own design. If you are unfamiliar with the rules of proportion, use your own body as a model. By measuring the parts of your body and reducing them proportionately, you can arrive at any desired size for your puppet. Divide by five and you have the scale for a fifteen-inch figure. For an eighteen-inch figure divide by four; twenty-four inch figure, divide by three; etc.

The character of the marionette is projected by its voice, actions, costume and head. Our concern here is not with the first three, but with the construction of the head. Since this is the most definite part of the body construction, it should be enlarged above the human scale. There is no general rule to follow here, but once an enlarged head scale is established, it should be used on all figures appearing in the same show.

Hands and feet must also be designed to fit the character portrayed. They also must be slightly enlarged but not as much as the head unless a caricature is intended.

After you have established the size and the proportion of the figure, you are ready to make the design. This is dependent on the requirements of the appearance, movement and the show. Since the life of a marionette depends upon movement, its joints are of primary concern. Many types have already been tried and proven to give proper articulation to figures. Each one has its own advantages and disadvantages, and none can be said to be perfect. Some are preferred because of their simplicity of construction, some because they are cleverly contrived for concealment and some because they give a particular desired movement. The only way for you to judge which suits your puppet best is to try them all. When you find a type you like, use it, but never be satisfied. Find its disadvantages and try to improve it. Naturally not all the parts of the figure can

use the same joint.

For your first marionette, choose the joints that offer the least mechanical problems. Later on, you'll be able to make the more complicated joints and even be able to develop some of your own.

An important consideration of the design as well as construction is the material to be used. In the past, most of the figures were carved from wood or modeled in clay. Today we have many more materials to choose from, with many advantages in weight, durability and ease of handling. By combining several materials in different parts of the figure, you can get the utmost in flexibility, balance and appearance.

Papier mache' is one of the easiest materials to work with and also the most economical, but it has the disadvantage of poor durability unless reinforced with some other material, such as plaster or wood. Cloth figures are also easy to make, but difficult to joint properly and difficult to balance. Plastic wood seems to be the most popular material for heads and is versatile enough to be used for all parts of the body. It may be modeled, cast or carved and may be repaired easily at any time. Plastic wood after it hardens has all the properties of wood except grain. Naturally it is more expensive than the preceding materials. Wood is the common material for bodies and can be easily handled by the beginner. It is readily obtainable, comes in standard sizes, is comparatively inexpensive, has great durability and may be worked in many ways. Its greatest disadvantage is that it must be shaped with sharp tools which handicaps a beginner from the artistic standpoint and creates a physical hazard.

Many other materials may be suggested to supplement the design — such as, wire, fiber, string, screw eyes, nails and glue.

It has been pointed out that basic

construction depends on modeling or carving. The technique of modeling seems to be the easier to acquire. By using plasticine for the model, it is possible to rub out and correct mistakes before casting the final figure. After the parts are modeled to suit the puppeteer, they can be cast in plaster of Paris by any one of several casting methods. Once the mold is made, several figures can be made from the same form. Either papier mache' or plastic wood can be used for the finished figure. The advantage of plastic wood is that it can be built up, carved and otherwise changed after it has been removed from the mold. It is also possible to model directly in plastic wood over wooden armatures that become a part of the finished product.

If the carving method is chosen, it is best to do as much of the trimming as possible with a scroll saw. This will facilitate the knife work. If the figure is to be fully clothed, the limbs and body will not have to be finished except for the exposed parts. A fully shaped body, however, will help fill out the costume in the right places. Make the early designs as simple as possible until you become more adept with a knife. Study the grain of the wood before making any cuts. A thorough knowledge of the grain is essential to even the simplest carving. The best instruction in carving is

that which you give yourself through practice. Repeat one pattern over and over again until you can see definite improvement.

Once the parts of the body are completed, they must be joined according to the joints planned in the design. It is important that these joints work easily and have proper clearance. For a good idea of articulation and balance, read Dwiggin's *MARIONETTE IN MOTION*, a puppetry imprint dealing with the marionette figure compared with the human body. In it will be found the basic principles of marionette articulation as controlled by strings from above. Perfect jointing should result in the figure moving in all ways that a human can move and in no other way. (Except for special effects) This has never been accomplished, but someday someone will do it. Perhaps it will be you.

We hope that we have inspired you to make your first puppet and to set a goal for succeeding figures. The marionettes of other puppeteers which appear to you to be perfection today may be commonplace tomorrow. Even the best of professionals are still seeking a construction method that is perfect. Leave your mind open for changes and improvements, new methods, new materials, and new ideas. Your development depends on you, not on these suggestions offered to you.





# PUNCH LINES

by George

295 East Buchtel Avenue - Akron 4, Ohio

Higgledy-piggledy, my fat hen.

It's time to hatch out the news again.

Kukla, Ollie and Burr Tillstrom rode with Dale Evans and Roy Rodgers in Philadelphia's Thanksgiving Day Parade. That same evening Oliver J. Dragon, baritone, made his debut in Town Hall, N. Y. (See review in this issue by Herb Scheffel.) Dec. 19 Howdy Doody appeared at the Cleveland Arena, live as wood and full of sap. Whispers have it that the indestructible H. D. may be taken to the West Coast for p. a.'s to drum up sponsor interest. There's a French ventriloquist, Robert Lamorine (as nearly as I could tell) who has appeared several times on Ed Sullivan's show... and offers one of the freshest vent turns we've ever seen. His figure is unique (something like Donald Duck) and his manipulation has a great comic flair. Bil and Cora Baird's puppets featured in "Twas the Night Before Christmas" on the Fred Waring Show, Dec. 13. The Salzburg Marionettes did a vignette on the TOAST OF THE TOWN. Paul's Puppets (WBAL-TV, Baltimore, Tues.-Thurs. at 6 p.m.) sent us a gorgeous full color card of an action scene from their show. Lou Bunin's stop-action "Alice" was presented on CBS-TV Christmas day. WCBS-TV and the Board of Education of the City of New York have jointly concocted a 26 weeks series "On the Carousel" (Sat. 9-10 a.m.) to give viewers a look at the educational and extra-curricular activities of the

schools. Marcia Brown, puppeteer, illustrator and author of children's books presented "Puss in Boots" on Dec. 12, and for a January slot, Co-Producer Florence Monroe rounded up a marionette version of "The Emperor's New Clothes" presented by youngsters of P. S. 9 in Brooklyn. The young performers were to be interviewed about their creative project. Bil and Cora Baird featured (with pic) in the (Ladies Home) Journal About Town, and in the Celebrity Recipe Column in the Good Housekeeping.

Hedda Hopper reports on Elizabeth Barry, Hollywood, who has just completed a 25 minute puppet film called "Kite Flight to Moonland" which will be shown on TV. Miss Barry paid the entire cost out of her own pocket, and also wrote, produced, directed, designed the costumes and wrote the music and lyrics for the film. (Bob Baker did the puppets). Product in hand she went to New York to get backers for a feature length film using the same characters. Robert Lewis Shayon titled his Dec. 19 piece in the Saturday Review of Literature "Who's Behind Little Mary?" (Trans. "Marionette") The jist of his grist was that most tv puppet shows have their place, but are pretty tame stuff. He yearns to see something on the order of Egypt's mechanical deities of 4,000 years ago, corn festival masks by American Indians and banana stalk puppets Bali. After a visit to the studio-home of Bil and Cora Baird, and a

look at their 800 puppets, he decided they might be just the ones to put a little bite in the business of tv puppets shows for our life and times.

R. E. Marjorie McPharlin's article on "Architectural Inspiration" there's a showgirl in the New Latin Quarter show, who parades around in a scanty costume and jiggles two finger puppets on a muff suspended from her neck. The background may be blurred, but it's built. If your inspirational bent is not historical or anatomical, take a look at some of these magazines in your Library — ARCHITECTURE FORUM, ARCHITECTURAL RECORD, ARTS AND ARCHITECTURE, and INTERIORS. The new architecture is guaranteed to lift your hat and jingle some new ideas in your head.

"Ring Around Saturn", a Hollywood product, features a cast of "humanettes"—electronically controlled life-size puppets. An award winning French Film, "The Spice of Life" opened at the 55th St. Playhouse in New York. Monsieur Noel-Noel, the star, kids human foibles to a shred with the help of puppets, animated drawings, trick photography, stills and montages. And just for fun, there's Walt Disney's first effort in Cinemascope "Toot, Whistle, Plunk and Boom", which could be a lesson to us all. "Lili" (Walton & O'Rourke's puppets) was listed in Time magazine best 10 movies of the year. It has been running almost a year in New York. Top leg man for the New York beat is Milton Halpert, who practically runs a press service on puppet items for us. Many thanks.

"Whither Professional Puppetry?" is the subject of Cedric R. Head's forth-right analysis of the state of puppetry in the U. S. today—Feb. issue of Players Magazine. "Cedric's hard-hitting article should be of interest to all who are concerned with the future of puppetry", writes Jero Magon, Puppetry Editor, who is represented in Player's with articles en-

titled "Plastic Scenery" (Dec.) and "Flight from the Flood" (Jan.) John Houghmaster is recovering from his serious operation. Rod Young reports there is a Puppet Panty Company at 14 E. 32nd St. listed in the N. Y. Phone Directory. Herb Scheffel's hanging in the Allied Artists of America show (a big Paris water color)—and also doing jury duty for the Audubon Artists show. Robert Myers, of Woods School, Penn. presented "St. George and the Dragon" for the Pinetreet Club's gala Opening Night show. Bill Cleveland is back at George School, Pennsylvania after 14 months stay in Europe as an exchange teacher. His extensive travels and visits to the puppet theatres of many countries are more meaty than a mere listing in this column can cover. He also offers his services as a reviewer of puppet books. (see "Mr. Bible.")

Tom Tichenor, the energetic puppeteer at the Nashville Public Library, had a fun sounding show on his schedule "The Princess Who Could Not Cry". Nobody, it seems, could do the trick... but the news item kept the secret, and invited the public to the show for the answer. The unusual cast included General Nuisance, the Bear, King Lion, a Gorilla Prime Minister, Delilah Duck and Dippy Swarf. Dave Price lends a hand with the shows—November's was "Hansel and Gretel". Melchior Marionettes alternated "Three Bears" and "Music Box" for six shows at Halle's Toy shop (Cleveland, O.) November 7.

The P of A has no more enthusiastic boosters than the Kellys of Topeka, Kansas. "We can't praise the Festival and Institute enough" writes Margie Kelly. Their year of membership has zoomed their puppeteering to small business proportions, and their enthusiasm leaps out of a smart two-color brochure (with credits to the P of A). Pat and his mother had a busy holiday season with their Marionette Varieties, and Pat and younger brother, Larry,

debuted a hand puppet show "Rip Van Twinkle's Dream" for children's parties.

Don Sahlin sent us the Showbill for "The Lamb and I"—his hand puppet advertising fantasy for the Lanella Corporation—and a right smart looking job it was too. He's back with Myerburg's electronic "H & G" until they get the last reel in the can. Alan Cook (S. Pasadena, Calif.) was drafted Dec. 11, but he crammed his last civilian hours by seeing Salzburg's "Wizard of Oz" and Daniel Llord's one-man show, and by trekking to the Puppet Palace in Hollywood. This emporium is run by an ex-vaudevilian who stocks commercial puppets of all sorts, shapes, and sizes. Phil Molby (Detroit) is selling burglar alarms!

James Burton Puppeteers (Richard Lee and Larry Caucutt) sent us a card, but no news. Handsome two-color block print from Benjamin Blake, and a merry splash of a colorful kiosk from Herb Scheffel. Carl Harms dressed himself up in a snug hand puppet disguise, and sent himself out to greet the season. Jane McGuirt has had to curtail her marionette activities due to a back injury—but hope it is not for long. Yvonne Somers wrote that the Augusta, Ga. Puppet Playhouse opened at the New England Mutual Auditorium in Boston on Dec. 28th with "Beauty and the Beast." On Jan. 15 they played the show at Glynn Academy, Brunswick, Ga. Junior P of A members are a going concern with a Newsletter of their own, featuring technical information (illustrated), a surprise thumbnail sketch of Girl Co-Editor Kathy Piper (done by Boy Co-Editor Jim Menke), and news. Kathy is working on driftwood ballet, a hand puppet show called "Woman in the Well" (sounds familiar) and school shows. Bob Mills stays put like a grasshopper—he has moved from Michigan, to California, to Hawaii. Fred Thompson, who lives across the creek from the Roses (at Groton,

Conn.) is making a "Li'l Audrey" designed by Scheffel.

If you are a Junior member (under 18) and wish to receive copies of the News letter as issued, send your name and address to Jim Menke, 6241 N. Kenmore Ave., Chicago 40, Ill., and Jim will get you on the mailing list. Next issue promises to be "extra special". Send him some news also.

Lewis Parsons (and his new "Red Riding Hood") spent the pre-Christmas season in Oklahoma City, the holiday in Mexico City, and will tour in Texas most of the winter. Lea and Gia Wallace presented a Christmas week series of puppet shows—"The Adventures of Sinbad", "Funny Sunny Bunny", "Goober's Gaieties", "Candy Princess", "Cat from Mars", and "Cinderella". The Art Education Dept. of Wayne University (Detroit) presented a series of shows during their two day "Design For Christmas" exhibition and sale. "The Docile Dragon," "The Three Pearls", and "Billy's Christmas Wish". Adrianne Lund made the holiday brighter for the Moose and Cub Scouts in a combined show with an original twist. Carl Fischer, Inc. (music publishers) announces a new one act opera of "Babar the Elephant"...five scenes, seven characters and chorus, and royalty, of course. Alfred Wallace caught Martin and Olga Stevens home for the holidays, but they shortly afterward left for the West Coast. Alfred Wallace's article in the Nov. Jr. League Magazine "Puppets—T. V. or not T. V." is something we hope he'll repeat for the Journal. Robert and Edith Williams (Puyallup, Washington) are celebrating their 25th Anniversary Season with a new show titled "Milk for the King's Mush". It has a merry cast of characters centered on returning a runaway nanny-goat. The Williams sent us a good chuckle for the classic repertoire of malapropisms for the word puppet. Recently they received a direct mail circular addressed to

them at "The Pullet House". Max Croft, Brunswick, Ga. has a fantastic new hand puppet show called "Timmie Mouse and the Man From Mars" complete with weird effects, dry ice, flashing lights, space creatures, traps, release and happy ending. Nellie Mendham has been teaching puppetry at the People's Art Center in St. Louis. She had a group of shadow puppet Circus Characters hanging in the Nov. show there, and another at the Art Fair in Dec. On a recent speaking engagement at Idaho State College, Nellie rounded up a couple of new P of A members by her glowing references to it in her talk. Fine write-up and pic in the Idaho State Journal. Miss Mendham's shadow repertoire includes "Myrtle the Turtle", "The Little Hindu" and (our favorite) "Alice in the YWCA".

There is seldom any news of Russian puppetry these days - but Time reported the London visit of Sergei Obraztsov, Puppet Master of the Cen-

tral Puppet Theatre, Moscow as a cultural missionary of the U. S. S. R. After a ten-minute prologue of propaganda, Obraztsov turned in a first-class performance of glove puppet pantomime. In a new book "Russian Assignment" (Little, Brown; \$5.75) Vice Admiral Leslie C. Stevens, USN (Ret.) describes a visit to a Russian puppet theatre on the street on the twenty-fifth of October, where he and his wife saw a touching hand puppet version of "Snow Queen," and a suspenseful and bizarre grotesque called "Koschei the Deathless." The children's behavior at the performances was as restrained and well-mannered as an adult's - even the smallest tot did not peep out of turn.

You can peep any old time you like, and the sooner the better! That's what keeps this column going.

George Latshaw  
295 E. Buchtel  
Akron 4, Ohio



## Journal Notes

Basil Milovsoroff writes, "All members are requested very kindly to send their best pictures (sizes 5x7 or 8x10) of their best puppets at their very earliest convenience to:

P of A Festival Chairman  
Basil Milovsoroff  
Norwich, Vermont

Gerald Morice writes that his conducted Puppet Tour of European countries will leave London on April 17, 1954.

For information write:

Gardiner Travel Service  
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## PUPPETRY JOURNAL

The PUPPETRY JOURNAL is the official publication of THE PUPPETEERS OF AMERICA. It is published six times a year and sent free to all Class A and J members, and one copy to the Secretary of the Class G Groups.

### Journal Articles and News

Articles and news items are solicited from the membership. Feature articles and stories should be sent to the JOURNAL editor. Short news items should be sent to PUNCH LINES. Clippings from magazines and newspapers provide the Journal with source material and should be a regular part of every P of A member's contribution to the JOURNAL.

### Manuscripts

Manuscripts must be typed, double spaced, with wide margins, on white typewriting paper. Pages should be numbered, name of author should appear at top of each page, indicate number of words in article on title page.

### Photographs

Photographs are printed by offset method. For best reproduction, photographs should be 8x10 glossy prints with strong contrast in dark and light. Small snapshots, unless unusually fine in quality are seldom usable. PHOTOGRAPHS ARE NOT RETURNABLE. Send DUPLICATES only. Identify all photographs on back with attached label, name of photograph, your name and short description of picture and puppeteer.

Photographs should be packed between corrugated board, NOT CARDBOARD, for mailing.

### Advertising

**PUBLICATION**—Six times a year: June 1, August 1, October 1, December 1, February 1 and April 1. Copy due the month preceding publication.

**CIRCULATION**—300 members. Professional puppeteers, teachers, recreation leaders, Junior Leagues, libraries, etc.

**ADVERTISING RATES**—Page size, 6x9 inches. Type page 4 1/2 x 7. One page, \$24.00. One-half page, \$12.00. One-fourth page, \$6.00. Classified, one-eighth page, \$3.00. 10 percent discount for six consecutive issues.

**SPECIFICATIONS**—Line cuts acceptable. Ads carefully compiled. Impossible to send proofs.

### Membership Labels

The blue and silver P of A membership labels can be secured from the Executive Office, 200 for \$1.00 or 1000 for \$3.50. Use on your stationery, brochures, or other puppet literature.

### Extra Publications

**PLAYS FOR PUPPETS**, a list of over 250 plays for puppets, compiled by Alfred Wallace.

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Both postpaid to members, 35c. Order from Executive Office.

### FESTIVAL

THE PUPPETEERS OF AMERICA sponsors an annual four-day FESTIVAL. This is highlighted by exhibits, performances, lectures and demonstrations. The 1964 FESTIVAL will be held at Dartmouth College, Hanover, New Hampshire, June 22, 23, 24, 25. Basil Milosoroff has been appointed as Festival Chairman.

The FESTIVAL is followed by an eight-day workshop of intensive training in puppetry taught by a faculty of recognized experts.

### MEMBERSHIP

**CLASS A:** \$4.50 per year. The regular membership entitles you to everything, the magazine, the services, the privilege of helping the P. of A. help others.

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**CLASS G:** \$7.50 per year. Group membership, open to organized groups (Jr. Leagues, colleges, schools, churches, etc.) whose eligibility is subject to approval of the Council. Group is limited to not more than fifteen members under a leader responsible to the P. of A. One vote, one copy of each publication and all consulting privileges.

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